

The McGill Daily

Volume 79, Number 58

Thursday, January 23, 1990

supplement



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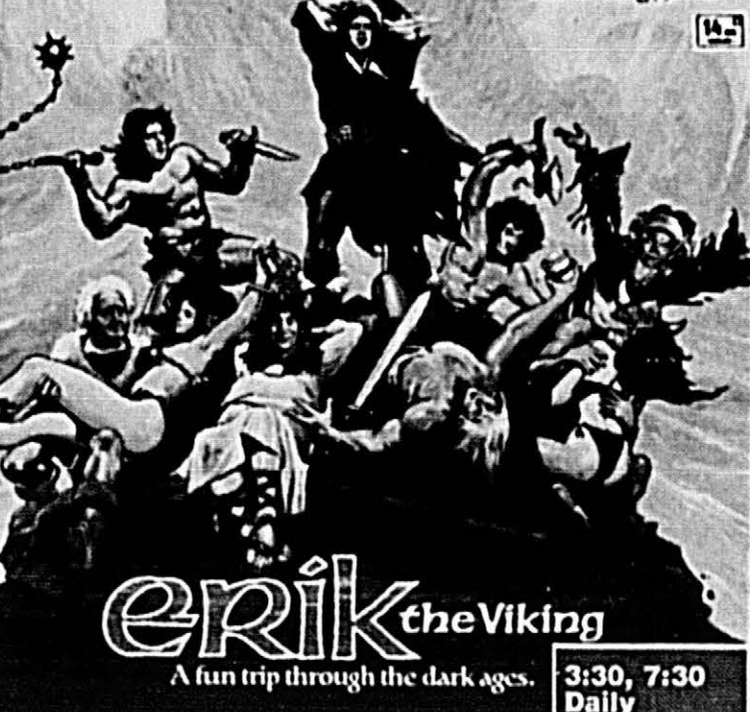
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Government cuts Challenge grant \$50 million

by Chris Lawson
Canadian University Press

OTTAWA (CUP)—Employment and Immigration minister Barbara McDougall is expected to announce drastic cuts to the federal summer job program, Challenge '90, next week.

A draft copy of the minister's announcement was leaked to reporters January 24.

The announcement, slated for January 29, said funding for the program, which provides grant money to companies and organizations who employ stu-

dents during the summer, would be cut 44 per cent from \$118.8 million to \$67 million this year.

The cuts are necessary to decrease the federal deficit, the announcement said.

It also said funds for Canada Employment Centres would be cut from \$10 million to \$7 million.

McDougall would not comment on the cuts or the leak. Officials from McDougall's office did not return calls.

"I think it's crazy," said NDP education critic Chris Ax-

worthy. "when already students are finding it difficult to get summer jobs."

"It's disgraceful," he added. "If there were lots of summer jobs out there for students, it would be different. But there aren't."

He said the lack of summer jobs for students would affect many people's ability to study.

"Lots of students depend on summer jobs to afford college or university," Axworthy said. "What they're doing is robbing more Canadians of their right to an education," he added.

Canadian Federation of Students (CFS) official Catherine Louli said the cuts would mean more students relying on student loans to pay their way through school.

Louli said the number of students graduating more than \$15 000 in debt doubled between 1985/86 and 1987/88.

Both Axworthy and CFS chair Jane Arnold were surprised at the size of the cut-backs.

"We had a meeting with Youth Minister Jean Charest in October, and he said there

would be cuts, but he didn't suggest they would be this drastic," Arnold said.

Charest recently resigned as federal minister for youth and amateur sport over allegations that he interfered in a court case.

Axworthy said between the 3 per cent administrative fee on Canada student loans, cuts to federal funding for post-secondary education and the GST, it's a very bad time to be a student in Canada.

"It's not a good time to be in Canada, period."



Ridd speaks against torture

by Wayne Hiltz

Karen Ridd refused to be freed from prison. Salvadorean security forces arrested the Canadian human-rights worker in the crack-down after last fall's conflict with the rebel FMLN.

The 28-year-old Winnipeg native, arrested along with a Columbian co-worker, was serving as a volunteer in El Salvador with Peace Brigades International, a human rights group which sends "witnesses" to deter death squad attacks on non-violent activists.

Ridd was interrogated and physically abused by the dreaded Treasury Police for 12 hours. But when offered a chance to leave after intense Canadian diplomatic and public pressure, she chose to stay rather than leave without Peace Brigade co-worker Marcela Diaz.

"I knew I couldn't leave her. It wasn't some big, courageous decision," Ridd said Monday at McGill.

"It was just the right thing to do and I knew I couldn't live with myself otherwise."

Ridd added that her captors, although originally shocked at her decision to stay, admired her dedication to Diaz. The pair, released two hours later, were "strongly advised" to leave the country.

"For just a moment in the darkest of dark places there could be a moment of human contact and a real affirmation of humanity," said

Ridd.

She knows very well that her nationality spared her from a worse fate at the hands of her captors. Salvadoreans who are arrested by security forces are routinely tortured and can be held for 15 days without charges being laid. About 70 000 civilians have died at the hands of the army and security forces during the 10-year-old civil war.

"I feel humbled by what many Salvadoreans have been doing for years," she said. Ridd told the story of a woman named Daisy who had worked with the unemployed.

Last April, Daisy was arrested, imprisoned and brutally tortured for four weeks. When released, she resumed her activist work, knowing she would likely be re-arrested.

"She was one of so many Salvadoreans who are living their lives as if walking back to the jail. I did just a little of that, living out a little of what I had learned there," Ridd explained.

Daisy, she discovered later, was killed — presumably by one of the security forces.

One of Ridd's Salvadorean colleagues said El Salvador's activists are determined. "Despair is a First World luxury," he said.

"If it's a matter of life and death, and if giving up means the death of a just life for your children, then you can't give up."



Canadian human-rights worker Karen Ridd.

DENNIS SAKOWITZ

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Frosty, Sally ©1988, 1989, 1990
Michael Sportza



Paris Cinema theatre director Thierry Martin.

Paris cinema re-opens

by Michael Sportza

Yo, want to escape from the tedium and inanity of your profs, for less than the cost of the daily pukerama special at the caf?

Then check this out, the Paris Cinema, the on-again off-again movie viewing place is back in business and very much catering to that pampered part of the population — students.

Not only is theatre director Thierry Martin practically giving away seats at the economically priced 3 bucks (for students with I.D.) but his pseudo-

repertory theatre is located just down the street from us on St. Catherine.

Defining just which sort of beast the theatre purports to be is a bit more tricky than finding the \$3 to see a show, though. Not exactly a repertory house and definitely not a mainstream cinema, the Paris is a mutant fusion of the two familiar types of venues.

Martin opened the place in December, with a new concept in mind — to have open-ended runs of offbeat or critically successful films that the majors (like Cineplex and Players) have

turned down, rejected or simply not seen.

Even though the Paris may be swift enough to pick up a truly worthwhile film like Tapeheads (currently showing), because it is being distributed without a major sponsor like Players or Cineplex, the film — by law — has to be pulled at the end of a 60 day run, whether it is successful or not.

This is because the present bogus law in Québec allows for an untranslated film to shown only if there is one (1) print and only for 60 days. While Martin rails against the silly laws, that prevent the French from seeing English films, the government appears to be holding a moratorium on the law, in preparation for new laws.

Leaving the inanities of Québec's arts law aside, the Paris has a one-two knock-out punch that will be sure to draw in audiences. This is Martin's policy of booking not one, but two first-rate films at a time. "I'm confident it will work really well," says Martin of the potential for success in this venture. As he should be.

Eight years ago Martin joined the then-repertory Cinema V as Program Director with a three-month mandate to turn a profit. His tenure as Programme Director and longevity at the theatre attest to Martin's ability at planning. He was still around when it finally went mainstream in January 1988.

Martin also did a 4-month term as a consultant to the Rialto, further showing his value to the Montréal film scene. Indeed, he was given a chance to become a partner, but turned it down because he was unhappy with the partnership arrangements.

As to getting started in this new venture, Martin quips, "No problems, no obstacles." A prime factor in Martin's decision to re-open the Paris in this new format was its downtown location — easily accessible to everyone.

Well, there are certainly no obstacles or problems for any McGill students to access the cinema, except maybe those stuck in the boonies at the MacDonald campus and even then, \$3 plus \$2.50 bus fare there and back is still cheaper than going to see a \$7 bomb, but I digress.

At the moment, Tapeheads, a satirical look at Videos (as music) and Eric the Viking, an uproarious look at Vikings (as Vikings) are playing. Check 'em out.

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GST an assault on literacy

Although economic fairness hasn't been a priority of Tory and Grit governments since Confederation, Canadians have at least been able to say their nation encouraged literacy by exempting books from taxation.

With the advent of the Mulroney government's Goods and Services Tax, that queer anomaly will be struck from our memories — and much of the Canadian literary world will disappear with it.

by Carl P. Wilson III

The Don't Tax Reading Coalition, an umbrella group of Canadian publishing, book-selling, literacy and educational associations, has mustered to fight the application of the GST to reading material.

They want the tax exemption on book, magazine and newspaper sales and production costs maintained, as it has been throughout Canadian history.

"The Coalition is not entirely new," explained Virginia Field Smith, the Coalition's national coordinator. "It started in 1986 when the Tories tried to impose a countervailing tax on books coming across the border in response to the American shakes and shingles tariff. After we won that battle, we stayed together loosely, mostly concentrating on the issue of postal subsidies for magazines."

"But then they began to see the writing on the wall, and it became clear Michael Wilson's tax reforms included the removal of the exemption, for the first time in Canadian history."

Because there's never been a reading tax before, the GST's impact on books and periodicals will be entirely inflationary — if there's a seven per cent tax, the price will increase by seven per cent, plus the increased costs of production, plus the administrative costs incurred by GST-related paperwork.

And because of how price-sensitive book sales are, this raise will be crushing to booksellers and publishers.

"The rule of thumb is that for every percentage point price goes up, you lose one per cent of sales," said Smith. "Small and struggling publishers and booksellers might go out of business. We know that with magazines, especially adding the cuts they've just experienced in postal subsidies (due to Free Trade), some will die."

"The present government is unsympathetic to these scenarios. We try to be sober in our analysis, and not over-argue our case, but we know that Canadian publishers, especially those without a strong base in the international market, will be in real trouble."

Dimitri Rossopoulos, publisher of Montréal's Black Rose Books and Vice-President of the Association of Canadian Publishers, said, "As far as alternative publishing in Canada is concerned, the effects will be devastating."

"Not just because of the money that will have to be paid at every point in the production of a book," he said, "but because of the considerable paperwork that small presses will have to get involved in. I would predict quite a few small publishers will in time feel the burden so oppressive that they'll close up shop."

The effect on Black Rose, a publisher of anti-establishment history and analysis, will be especially damaging, because much of its audience doesn't have the disposable income to compensate for higher prices, according to Rossopoulos.

"We're all worried, but certainly the alternative press will suffer more than others," he said. So the GST will also narrow the spectrum of artistic and political opinion in Canadian books and periodicals.

One-fifth of bookstores may close

Independent booksellers will feel the pinch more than anyone. Bill Dodge of *Ficciones* bookstore on Duluth called it "a very troublesome situation."

"In Québec, 60 per cent of bookstores have annual sales of \$500 000 or less. Their profit margin is usually less than ten per cent," he explained. "With the tax coming in at seven per cent, the association of Québec booksellers estimates that twenty per cent of the stores will close."

Most of the survivors would either be specialty shops with a loyal clientele (like Dodge's), or large chain stores like Coles, he predicted. "Chains already order in huge volumes and get higher discounts as a result, so they've got the extra breathing room. Competition amongst independents with general stock is going to be fierce."

Dodge said there have already been "troubling signals," citing the sudden Christmas sale of the three Prospero Books stores in Montréal and Ottawa to the Coles chain.

Its owner, Dan Mazursky, had long been "a very vocal independent bookseller in Canada, had worked with the Canadian Booksellers Association and actually presented the Don't Tax Reading brief to the finance committee in Ottawa," Dodge said.

"He knows the impact of this better than anyone, and he's gotten right out of bookselling. That tells you which way the wind is blowing."

The wind's blowing south

Many government critics have speculated on how closely the spectre of free trade hovers near the GST. The cross-border implications of the reading tax are fairly obvious, according to Dodge.

"The United States already dominates the market," he said. "75 to 80 per cent of all books sold in Canada are foreign-produced. American mail-order companies like the Book of the Month Club, Quality Paperbacks and all the magazines will avoid the tax by mailing directly to cus-

tomers, so there's no place at which the tax can be imposed."

"These products will become that much cheaper and people will be encouraged to bypass Canadian bookshops. You will see foreign-owned publishers and distributors now in Canada try to avoid the tax by moving operations to the states," he concluded.

Smith agreed. "American publishers enjoy economies of scale Canadian publishers simply can't take advantage of," she said.

"I'm sure that what Mulroney would like to do is create some kind of 'harmonized' field. But not only are the economies different, the cultures are different, the population is different and regional needs are different. All of these things create a need for special conditions to obtain here."

Rossopoulos smelled a rat. "The federal government's design vis à vis the cultural sector is very contradictory," he said. "If this is indeed part of a design from above, it will certainly have the desired effect. I'm convinced there's no serious intent to maintain the presence of the Canadian book in the Canadian marketplace."

Students hit hard

Students, who have no choice but to use a large portion of their already-meagre incomes to buy books, will bear the brunt of the GST more heavily than the average Canadian.

According to the Association of Canadian Publishers, Canadian books might increase in price by as much as 15 per cent immediately after the tax is applied. Since more textbooks than general-market books are Canadian-made, students will suffer even more than most bookbuyers, who will turn to American books instead.

The government plans no special exemptions for students, according to Don't Tax Reading's David Hunt.

And Hunt said student publishing ventures, like the Arts Students' *Pillar* and *Scrivener* magazines, the humour publication *The Red Herring*, *The Daily* and other McGill newspapers, will have even more trouble with the GST than other publishers.

"By my interpretation of the government's technical paper, the student fees that go into student publishing would have to be increased not only to cover all the extra costs but to pay a GST on the fees themselves," he claimed. "You'd be required to charge 7 per cent on student fees because the only exception they're making is for tuition fees — everything else they have roped into the

net."

This would apply not only to publishing levies but to all student activity fees.

Accordingly, the national network of student papers, Canadian University Press (CUP), voted to join the Don't Tax Reading Coalition at its National Conference this Christmas.

As a member, CUP, like booksellers, printers and other organizations across Canada, has been helping the Coalition distribute petitions and postcards so Canadians can express their displeasure with the government's scheme.

"Everybody who reads thinks it's disgusting that they're even considering applying this tax," said Dodge. His customers have enthusiastically scribbled their signatures on petitions and stuffed mailboxes with cards of protest. Meanwhile, the Coalition has been lobbying, presenting briefs, calling MPs and encouraging concerned citizens to write letters.

Smith estimated about 30 000 Canadians have signed the Don't Tax Reading petition, and she noted "we can't say how many postcards are in the Prime Minister's office, but I'd guess it's in the thousands. This has a kind of momentum not even we expected."

The Coalition has not taken a general stand against the GST, however. "Many members of the coalition are very strongly against the tax personally, but for the sake of the precision of our position on reading and the breadth of the coalition, we haven't declared ourselves one way or another," Smith explained. The Coalition has therefore maintained no solidarity with the anti-government movement at large.

Rossopoulos compared this to the cultural community's original response to the free trade agreement. "Later, we determined that even though cultural industries were nominally exempt we had to look at in the way it would effect the Canadian economy, and thus indirectly on publishing and culture. The GST coalition has not had that debate. That's the problem with not following through on discussion," he opined.

The Canadian Labour Congress is trying to organize a precedent-setting popular referendum on the GST to be held across Canada this spring. And in the meantime, the Don't Tax Reading Coalition will continue to lobby, hurling cards, letters and fury at the Tory heralds of illiteracy.

Come down to Union B-03 or your local independent bookstore to sign the Don't Tax Reading petition and pick up some postcards for yourself and all the readers you know.



'That's why I'm Freaky Dee,' says Montréal's feminist-rapper queen

by Jennifer Cressey

Freaky Dee has been dubbed Montréal's rap queen. With a record contract in New York city and consistently sold out shows at home, Dee knows she's verging on international recognition for her talents as a rapper. What she wants now is for her accomplishment to become an example and a catalyst for those whose accomplishments have been spurned. During an interview with the *Daily*, she spoke of the politics of being a Black woman in Montréal.

"I've been fighting for years to become who I am now," she said, "and it's about time for other people to start benefitting from that."

"Other people" include women, Blacks...all minorities. "It shouldn't be so difficult for us all to come together. We're running out of time." Dee believes strongly in empowerment at a grassroots level.

She begins filming a feminist video for the National Film Board this Saturday. The video addresses "women's place in society" through a discussion of the way they see their position and how they can change it.

Dee was approached to do the video by producers Alison Burns and Patricia Kerns. Though she has never worked in film before, she accepted the challenge for what she called the obvious reasons.

"It would be crazy for me to turn this project down. They wanted me to be a spokeswoman on topics I believe in. Women have made a lot of progress over the past thirty years, now they just want the evolution to

be complete. They want equality, respect, and a lack of domination in their lives. I thought that if my influence could help bring about the equality we're looking for, it would be one of the most important things I could do."

Dee was an ideal choice for the NFB production: visible, opinionated, and (as Dee terms herself) aggressive. Not to be mistaken for violent, she sees her strength and willingness to express herself crucial to both her personality and her stage persona. Aggression, in Dee's books, is the energy to be an individual. In the extreme, it's freakiness.

"That's why I'm Freaky Dee, and I'm not afraid of that."

Dee's aggression is a large part of her success in the rap world. When competing in a male-dominated industry, she maintained, a woman has to conform to its standards. With those standards being set by brash stars like Ice T and The Beastie Boys, it can be difficult to maintain any kind of feminine identity.

"I don't mind being one of the guys, but there are a lot of talented ladies out there who shouldn't have to."

At the moment, Dee has her hands full, but she vows to stand true to herself, as well as her "brothers and sisters", in future projects.

"Rap is about the truth, and life. I see injustices like discrimination happening all around me, every day...The way I see it, if you're not a part of the solution, you're the problem, and you have to change or be changed."



Montréal rap queen Freaky Dee.



Performance artist Khosro Berahmandi.

Dare-daring to self-package

by Eliza Berry

For performance artist Khosro Berahmandi, making art resembles vomiting.

"Or I say the induced form of a quest in a non-dialectical dichotomy related to here and now," said Berahmandi.

His latest work, *Aeonic Trembling*, is a twenty one hour performance, during which Berahmandi will build himself into a box. Some of his paintings will also be on display.

"It is the mode of my within, a narration," he explained.

Berahmandi wants to emphasise the use of light and silence as "elements of concentration and reflection." To enhance the silence a musician will be present at the opening but will not play. The musician will leave after the opening and his instrument will remain behind as part of the show.

Performance artists have gone to great lengths to create living moments of art. One artist tied himself to another person for a year. U.S. artist Chris Burden has had himself shot in the arm in performance. But Berahmandi's paintings, described as sad and tortured images, will confine the torture to canvas. At worst, Berahmandi may suffer from fatigue.

The work will open at Gallery dare-dare on January 30 with a performance art marathon, beginning at 20h and continuing to 17h the next day. If you can't get there before 21h when the gallery closes, you can get in through a café next door until 1h.

Berahmandi's performance is a local version of art that epitomises hit or miss. The art, as the artist would have it, lies in the moments of the performance. This work offers you twenty one hours of moments to choose from.



Montanaro dance

by Eliza Berry

Montreal-based choreographer Micheal Montanaro describes his current mixed media dance piece entitled *The Theory of Everything* as "Sometimes humorous; melancholy; values of life wrapped around a B-movie."

Response to the work has been far from black and white: it has been called an "advanced, stunningly visual art form, or, rather a blend of forms."

Working with his Montreal based company of seven dancers, including himself, Montanaro integrates film, live music and theatre into his

choreography.

The mix of disciplines and media brings to mind a Laurie Anderson show, but so far *The Theory of Everything* has defied definition. Montanaro dismisses the performance-art label preferring simply the appellation "dance."

Performers appear to walk out of their own image projected on a film screen, a giant telephone, a motorized briefcase and an animated sequence of God bowling (an explanation for thunder the choreographer was given as a child). This is complemented by Montanaro's high power choreography and cross-bred art,

resulting in rave

Why isn't he star for big names sou The answer is si have time and "the all, Canadian," he

Having recentl out west with Ever is currently occup piece, *Un Temps p* originally presen the Old Port in Mo to be staged in a h Ottawa dance fe Unconventional v Montanaro's mod Old Port Building reach beyond the

G-S

by Stephen Butle

Montréal — a well — spends ha under a blanket pleasant.

"You live like to have the blues owner of blues na

But authentic New Orleans-M hard to find in th joints that feature Esprits and Bistro diluted with jazz music. The small fide "bluesmen" obscurity has for back seat to othe especially jazz —

"I'll put it thi Sharp over a drin

"You get people from the States (Beaux Esprits) coming here and the blues. That's when I came here this place."

The only all-b has to offer is Bar for its owner — a establishment at Laurent and Dul

Last weekend an attempt to attendance at G Montréal's best b segment of the pu them in three nig

The Festival altogether but n appeared in mo There were actu musicians involv the Montréal blu

"On Saturday

harp sings blues

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s we know all too
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" says Gary Sharp,
aven Bar G Sharp.
blues, as in Chicago-
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à Jojo, but it's blues
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what I recognized
— that's why I built

had to turn them away at the door. I tell them, 'I'm sorry, come back another night,' but what can I do?"

Making money was good but Sharp was really hoping for some media exposure. The *Gazette* ignored the press release package he sent them and the *Mirror* just gave him a listing.

Sharp says Montréal's press is not interested in "real, legitimate, authentic blues or quality live entertainment." All they care about, according to Sharp, is pop and the alternative scene.

Sharp says he is the victim of indifferent mainstream media. And what else gives a man the blues? "Video," according to Sharp. "Up until 1979 you could make a living in this business. Video has dealt a death blow to live entertainment. It's turning out a generation of couch potatoes — kids don't get out and see the real thing. I mean, this is how it's supposed to be. This is real, this has the reality of life."

Bar G's Roots

Sharp — a native of San Francisco — visited Montréal several times before putting down roots as a tour manager for such big name blues acts as Big Moose Walker and Big Mama Thornton.

Five years ago, he met resident guitar "god" Jimmy James and "recognized from the start that this was an exceptional talent." When he finally moved here, Sharp worked with Jimmy, doing several lucrative shows at Gert's Pub — yes, in the Union building.

In those days, shows at McGill were produced "entirely by independent producers, not like now, when you have students doing

it — and there were a lot more shows then, students were exposed to a lot more," according to Sharp.

The shows were popular and good business. Gert's sold a lot of beer, Gary provided everything from lighting to security, and got to keep the take from the door. Despite one run-in with the management regarding who was allowed to count the money, things went smoothly. Good times.

But management changed in November 1987 and began producing their own shows and changing Gert's image. This meant no more shows for Gary and no more Jimmy James for McGill. Bad times.

But in February of the following year, he got hold of space for a bar of his own. He fixed it up, got old theatre seating from the nearby Cinéma Parallele and outfitted it with an audio system. Add some hip decor and a liquor license to the equation and Montréal's first true straight blues bar was born.

"I recognized that the scene was small, so I got a really small place," he says, "somewhere where people can really communicate with the audience." Montréal could have a stronger blues scene, he says, if only there was a base that musicians could play from and if the media gave it a reasonable degree of exposure and support. This, it would seem, was an unrealistic assumption.

Initial coverage and word-of-mouth advertising made sure the first few months of operation were busy but public interest dwindled over the years. Winter has been an especially hard time of year, with only a few acts like Jimmy James being able to consistently draw good crowds. The only advertising for



Gary Sharp sits on the steps of his Bar G Sharp.

shows consists of posters and pamphlets. Anyone looking in the yellow pages for a place to go won't find G Sharp — they haven't got a phone.

Turning out live entertainment with "the reality of life" is the main goal at Bar G Sharp, regardless of crowd turn-out. Posters on the wall like Muddy Waters, — "the inspiration of us all, the blues God" — Big Moose Walker and Jimi Hendrix give the place their blessing. Bar G Sharp has the potential to

consistently produce great, authentic blues. If the crowds that materialized at the Festival were impressed enough, it looks like Sharp can expect times to get better again.

"I'm trying not to become a dinosaur. I'm trying to share the feeling you have and I have and everybody else has to make a place where you can get into the blues and really communicate. That's what I try to build here. People can feel really close to one another here — I think I'm achieving that."



Does Everything

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"Touring pieces have to be adaptable," said Montanaro. "This one (Zman) won't be. The space dictates the effects." The new production of Zman will be arranged specifically incorporating the design of the hockey arena. "With a particular space in mind the details will have to be more subtle."

The work has the feel of a fairy tale. Zman, danced by Marc Daigle, is led by a muse through events. Montanaro is quick to point out this is as characteristic as his works get. "There are no endings, only events."

The events continue in Montréal, where the company is performing

The Theory of Everything at various Maison de la Culture as part of the *Jouer dans l'île* program of the Montreal Urban Community Arts Council.

Upcoming performances are as follows: January 27 at 7 pm, Maison de la culture, Rivière-des-Prairies, 872-6006. January 30 at 8 pm, Maison de la Culture, Marie-Uguay, 872-2044, January 31 at 8 pm, Maison de la Culture, Côte-des-Neiges, 872-6889, and February 1 at 8 pm, Maison de la Culture, Plateau Mont-Royal, 872-2266.

Tiny utopian city has lakes & more!

by Cynthia Milton

Montréal artist François F. Hebert has created an 'ideal city'.

Archives Utopiques, his first solo show, is his version of a Utopian paradise, an inanelly peaceful city surrounded by an artificial lake. There are courtyards, waterfalls, an amphitheatre, corridors and staircases. The entire construction is on a circular platform with a 2.4 metre diameter. The buildings are suitable for the average human whose 1.5 cm tall.

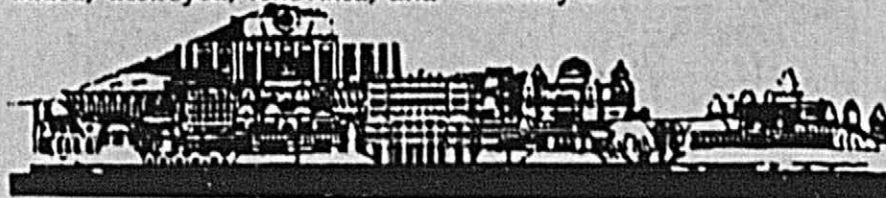
"Since 1980, my artistic activities and my environmental and social preoccupations have been both drained and crystallized by this single, unattainable work. Like any city, the entity I am creating continues under the same name year after year, but is never quite the same as buildings and structures are added, destroyed, renovated, and

replaced like the cells of a living organism."

The ideal city is evolving, continuously. The model is presented with a story describing its evolution up to its present stage. It describes a group of nomadic people who originally visited the area and later, because of ecological factors, came to inhabit and develop Utopia.

As a piece of art, it is hardly the traditional work, but it is none the less spectacular. Hebert's city shows Baroque, Greek, Roman, and Myan architecture. Its story is one almost identical to those of North American societies. The discrepancy lies in the intent of the artist: is Utopia a mockery of our self-destructive tendencies or a beckon of what we could become?

Archives Utopiques will be exhibited at the Oboro gallery until February 4.



Back scratching beer Co.s

by Derek Webster

Sensible sponsorship of alternative culture is a need best served from outside the business mainstream.

Now celebrating its first anniversary, Montréal's small St-Ambroise brewery has built a loyal following in the 'alternative' crowd, due significantly to its sponsorship of last year's Montréal New Music Festival and other small-scale arts events.

St-Ambroise brewer Peter McAuslan has lived and worked in the Montréal area most of his life, and in 1989 his life-long love of brewing led to the founding of his own microbrewery.

La Brasserie McAuslan is a small, independent company with no press agent, a negligible administrative structure, only a few employee-shareholders, and only one door separating the beer-fermenting vats from McAuslan's head office.

McAuslan sees sponsoring as a good way to help others and himself.

"Sponsoring is how we get exposure. Last year, we started by helping artists' vernissages and book shows — we support the underdog."

Though self-interest is invariably the prime motivator in the business world, one would be

hard-pressed to view McAuslan as the wolf in sheep's clothing. "There is some method to (our) selection of marketing," he says. "People who like the arts also like our beer — it's a natural relationship."

Besides small book launches and vernissages, St-Ambroise has sponsored Black Theatre Workshop's *Cantata*, Theatre 1774's *Echo*, last weekend's Blues Festival at Bar G-Sharp and the 1989 New Music Festival.

"We're not a big brewery — we can't do everything everywhere, so we have a downtown focus," McAuslan says. He sees musical events as most advantageous to St-Ambroise. "Theatre's nice, but you can't drink beer in a play."

St-Ambroise has attracted attention, almost fascination, by turning a profit in its first year of operation. McAuslan credits the success of his beer to its original taste, an increasingly sophisticated beer-drinking youth, and the way St-Ambroise has integrated itself into the cultural fabric of Montréal.

"And, of course, being in the right place at the right time," he adds.

Amongst these "right places" have been both the Business and Lifestyles sections of many newspapers and magazines. "We saw St-Ambroise was a

newsworthy company, and we certainly took every opportunity for coverage," he says. Three articles in various periodicals this month alone demonstrate some success.

McAuslan sees the media image promoted by big breweries like Molson and Labatt as tasteless but not completely reprehensible.

"They are really selling a lifestyle, not just their product. Women understandably get infuriated [by sexist advertisements], but the relationship between sex and alcohol has always been there," he says.

McAuslan advocates clever and funny ads, but appends that the reason sexist advertising sells is that 70 per cent of beer consumption is by men.

However, when talking about alcoholism among young people, McAuslan remained unpolemical and reserved.

"I can understand the breweries' motives (for pushing alcohol on students). People between 18-24 years are in their formative ages, and making long-term decisions. The breweries want to be part of these lifetime choices, and in the struggle, there will be inevitable excesses."

When asked about a brewer's responsibility regarding drinking and driving, he says, "Brewers have a responsibility, and being one myself, I hope that accidents and brawls are not in association with my beer."

As an after-thought, McAuslan explained that St-Ambroise is a heavy, filling beer meant to be appreciated for its taste, not its chugging efficiency. "It has flavour, it's a food — it's not a piss-up beer."

McAuslan has always been interested in brewing beer. "There is something magic

about fermentation. Beer is as magical as wine and cheese — it is the poor man's expertise."

Speaking like a veritable prophet, McAuslan sees the history of beer as cyclical.

"In 1903, there were 23 independent breweries in Montréal for a population of 300 000. Recently, huge amalgamations have left only two breweries. At present, I see small, unique, independent breweries rising again, like a phoenix."

Indeed, McAuslan sees beer as having "an extraordinary cultural value" — as food, ceremony and ritual. And the arts scene is part of that.

In the cannibalistic sea of inner-city arts, it is a struggle for musicians, publishers, galleries and theatres to survive without selling out to economies of scale. Fellow independents Peter McAuslan and St-Ambroise are helping keep the little fish alive.

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**Information Tables in Union 107/8
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Tangente combines body and text

by Jeremy Smyth

At L'Espace Go, Tangente Danse Actuelle ended the first week of its "Porte Parole" series last weekend, continuing to juxtapose text and movement with varying degrees of success.

The head-on collision of text and movement finished that first painful week with the balm of one performance, "Le Faire" by Martine Chagnon.

Chagnon's monologues saved the series by actually marrying her actions and words, showing movement and text may reach a charming fusion instead of completely destroying each other. The innocence of 'Les nouvelles performeuses' stood in sharp contrast to her obvious maturity as a performer.

She didn't move much, but when she did it was with relaxed, carefully measured laps around the stage and *grand pliés* with angular *portes de bras*, suggesting the workings of a clock which measured her text's beat so exactly that when her body missed a beat she'd ask, "What was I saying and what was I doing?"

When she spoke, the quiet energy in her face betrayed an elastic humour and lent a subtle force to her words. She lent a comic weight to her performance with discussions of eternal

mysteries such as "Why do people say one thing and mean another?"

However, she kept the audience from getting too comfortable by stating painful truths such as, "Killing women didn't begin on December 6."

The other performers also made painful statements. Katja Macleod, a German painter and Concordia art student, after drawing a square chalk grid as neatly as possible, sat on a nail and poked a hole in the bag of salt carefully concealed beneath her skirt.

Getting up off the nail, she did a miniature spiralling hopscotch as her recorded voice insisted loudly, "It's very important not to step on the lines". She collapsed in despair when she reached the centre of the grid, unable to avoid the new lines drawn around her by the salt spilling from her bag and thereby escape her position. Entitled "The bag and the nail," Macleod said the piece was to "speak for itself."

"Clothesline," by Sarah Morley, also spoke for itself, about domestic anguish in England. While an Anglican prayer of supplication was recited in a recorded maddening canon, Morley frantically hung a sheet, a baby, a wedding dress, rubber gloves and a porno-

graphic centrefold on a clothesline. She then ran into the sheet, wrapping herself inside the insane tangle and trying to iron it, only to be hauled off dead inside it at the piece's end.

Suzanne Côté's "Fragment d'une vie à deux," a slide montage on stressful communication in an urban environment, had to speak for itself because Côté, though billed as a performance artist, simply wasn't there.

She is actually a film cartoonist, so like most of them she's probably shy. Besides, while Gary Larson dancing a hornpipe could be fun, cartoonists generally make very bad dancers.

There was more movement in Martine Cardinal's look at Nazi-occupied France, "D'Hier à demain," set to songs by Edith Piaf. However, Cardinal's movement could never rival the potent nostalgia of Piaf's music and so, save for a few minutes when, sitting in a chair, she danced using only the muscles in her back, she lost her audience to reverie.

Full of sound and fury, Les nouvelles performeuses signify nothing only if inexperience is unforgivable and Martine Chagnon's example goes ignored. Given time, any artist can mature.



Behind the ballet scenes

by Miriam Korn

After a race through the corridor, coat over one arm, purse dragging behind as it snagged black velvet — part of my hopeless attempt at elegance — I shuffled past a few dozen annoyed people (presumably more comfortable in their own masquerades of sophistication) plopped in my seat and put on my one armed glasses just in time to see the stage delicately illuminate and reveal two motionless dancers.

The ballet was about to begin.

I laughed as I watched these creatures prance about, showing off the grace which I had just proven I sorely lacked.

Were they real? Are ballet dancers people too?

I went in the Artist's Entrance feeling like a trespasser stumbling upon the hidden world behind the Royal Winnipeg ballet. I was soon introduced to Diane Buck, a real live ballet dancer. I explained my fascination with the wonders of the ballet.

Diane prepared me for some disillusionment and promptly ushered me backstage.

The crew of over 20 had spent

12 hours setting up what I saw before me. The company brings everything it needs with it, including all the props, curtains, lights, and even the floors. "We're really a self-contained unit," said the head electrician as he worked the board of countless lights, knobs and switches. "We even have a washer, a dryer, ironing boards — we can go anywhere."

The company even brings its own orchestra, carting around a nucleus of 14 musicians to which local musicians are added in each city.

The stagehands lay down long strips of tape as markings for the dancers. "Placement is very important," explained Diane, "especially in a violent piece like Le Sequoia (a contemporary dance full of countless jumps and sleek moves). The guys could decapitate you."

She noticed that the little green clock read six minutes to performance. Handing me a candy from the "mixed steroids" jar, she was off to warm-up for Seventh Symphony, a beautiful dance for 20 men and women, set to Beethoven's music.

The count-down ended and three of the ballerinas took their positions at centre stage. Standing between the "legs" (the side

curtains), I felt self-conscious about my position despite the assurance that I could "stand anywhere," since I was sure that I would somehow manage to send some prop held in place by one of the dozens of ropes along the wall hurling onto the stage.

The symphony began and the figures I saw two nights ago came to life. This was different though. They were life-size now and no longer intangible. They even panted and occasionally even cursed between spurts on stage — like ordinary mortals after a work-out.

The electrician whistled Beethoven's tune.

Once the 40 minute piece was over, I happily trailed behind Diane as she whisked off to her dressing room in order to transform herself into her next role.

She snipped her slippers' ribbons which had been cut and re-sewn with elastic in countless places to reduce the stress on her ankles, still recovering from stress fractures. She went on to show me the complex process of breaking in each new pair of slippers.

"Our slippers are like fingerprints, everyone does something different to them." As students, the \$35 to \$50 shoes

were made to last for months. As a professional, however, "a pair is like a Kleenex," since the company pays for shoes — evidenced by the abundant pink satin in the dancers' cubbyholes.

However, these little luxuries by no means imply that dancing is a cushy profession.

Diane has been with the company for seven years, longer than the typical four to five year career, she said. Touring involves a rigorous schedule of days full of classes, rehearsals and performances. They do get one in 10 days off as required by Actor's Equity, the performers' union.

The ballet mistress, Alla Savchenko, a dancer for the famous Bolshoi ballet in Moscow for over 20 years, peeked in and expressed approval of tonight's performance. Catherine Taylor, the assistant to the artistic director, also popped by to congratulate Diane. Together they conduct classes and rehearsals along with providing coaching and moral support.

She said competition is not a problem among the company members. "We're really like a family. We're one of the closest companies, probably because of

all the traveling we do together."

Le Sequoia was about to begin and the dancers gathered for a last minute warm-up, coaching each other in specific moves.

Afterwards, I went back to Diane's dressing room to find her half-dressed, writing a letter in the few minutes she had left before the next piece. She wished me luck and offered me a peppermint Lifesaver for the road — it would have made a great commercial.

I thanked her and went to watch the first bit of Gaité Parisienne, departing as the bare-chested Casanovas entered the stage.

As I left I ran into Diane, about to go onstage in her flowing "flower-girl" dress. She offered me some sinfully rich chocolate cream, meringue, mousse cake (the majority of which had already been devoured — by the guys, according to Diane). I gratefully accepted, thanked her wholeheartedly once again and happily trotted off back to reality... sending half my cake flying onto the floor.

So my exit was as graceless as my entrance had been a few short nights ago.

Hillel Jewish Women's Circle**WELCOMES...**

Melissa Krespy, Rabbinical student in NY to talk about her own experiences and women's issues in contemporary Judaism. Sunday, January 28, 11:30 a.m.
845-9171 Hillel House, 3464 Peel

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DEVELOPMENT WEEK

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MONDAY, JANUARY 29TH

**Non-Government Organization Series: Oxfam-
 Québec.** Union 107/108. 12:15-1:30 p.m..

"Popular Movements in Latin America". Union 310. 2:00-3:00 p.m..

Film: "Who Killed Herbert Morin". Disappearances in Columbia. Union 310. 4:00-5:00 p.m..

"The United Nations' Rights of the Child Convention and Human Rights of Children in War Situations in Central America". Union 310. 5:00-6:00 p.m..

TUESDAY, JANUARY 30TH

Non-Government Organization Series: Canadian University Students Overseas, C.U.S.O.. And "The Fate of the Earth Conference" and "Environmental Aspects of Nicaraguan Development". Union 107/108. 12:15-2:00 p.m.

"Human Rights problems of Workers in Guatemala, El Salvador, and Honduras". Union 310. 1:00-2:00 p.m..

"The Contadora Process". Union 310. 2:00-3:00 p.m..

WEDNESDAY, JANUARY 31ST

Ecumenical Chapel Service. 12:00-12:30 p.m..
"International Debt: Canada's Responsibility". Senior Common Room, Faculty of Religious Studies, 3520 University. 12:45 p.m..

Non-Government Organization Series: World University Services of Canada, W.U.S.C. 12:15-2:00 p.m..
 TENTATIVE.

"U.S. Intervention in Panama". Union 310. 1:00-2:00 p.m..

"McGill in International Development". Union 310. 2:00-3:30 p.m.. TENTATIVE.

THURSDAY, FEBRUARY 1ST

"Canada's Role in Peacekeeping in Central America". Union 310. 12:00-1:00 p.m..

Non-Government Organization Series: Canadian Crossroads. Union 107/108. 12:15-2:00 p.m..

"Columbia: Civil War or Negotiation Among Various Sectors of Society?" FDA Auditorium. 4:30-6:00 p.m..

Film: "Mile Zero". Canada 1989 (45 min.) Dir.: B. Sherr Klein. About SAGE (Students Against Global Extinction) tour across Canada. FDA Auditorium. 7:00- 9:30 p.m..

FRIDAY, FEBRUARY 2ND

"The Nicaraguan Elections Process", with Sergio Lacuyo, Nicaraguan Ambassador to Canada. Moot Court Room, Chancellor Day Hall, 3644 Peel St.. 12:00 noon.

Non-Government Organization Series: Canada World Youth.. Union 107/108. 12:15-2:00 p.m..

Film "Responses to Southern African Escalation". 6:00-7:00 p.m.. And "Southern Africa in the 1990s",

with John Copland, Senior Director for Southern Africa, C.I.D.A.. Centre for Developing Area Studies, 3715 Peel St., Rm 100. 7:00 p.m..

Film: "A Rustling of Leaves". Canada 1989 (110 min.). Documentary about guerrillas, death squads, and the electoral process in the Philippines. Donations. 7:00-10:00 p.m..

Dance Party with Caribbean music. Union B09/10. \$4. 9:00 p.m.-1:00 a.m..

SATURDAY, FEBRUARY 3RD

Symposium: "Namibia: Prospects for the Future/La Namibie: Perspectives d'avenir". In English and French. Union Ballroom, 9:00-6:00 p.m.. Speeches by Namibian representatives, 7:30 p.m.. Benefit Concert with "Chamanco", Afro-Cuban Band, The Alley, 3480 McTavish, 9:30 p.m..

Supper and Film: "Growing up in the South" Canada (30 min.); **"The Flying Farmer"** Canada (30 min.). \$3. 6:00 p.m..

SUNDAY, FEBRUARY 4TH

Ecumenical Worship Service. St. Martha's-In-The-Basement, United Theological College, 3521 University. Guest: Father Francis Xavier. 10:30 a.m..

Special Screening for Students of the Film "Romero". At the Egyptian Theatre. \$4 Students (I.D. must be shown). TENTATIVE. 2:00 p.m..

CLASSIFIEDS

Ads may be placed through the Daily business office, room B-17, Union Building, 9h00-15h00. Deadline is 14h00

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McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. EXACT CHANGE ONLY PLEASE.

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358 SERVICES OFFERED

Test Anxiety group now forming at McGill Counselling Service. 6 weekly sessions to help you relax and concentrate on exams. Phone 398-3601 now!

Public Speaking groups forming at McGill Counselling Service.

361 ARTICLES FOR SALE

Down Coats - Long \$99.00 - 3/4 - \$75.00 Wide Selection - Students extra 10% - Men - Women wool coat 2 for \$6.00. 550 President Kennedy 843-6248.

Honda Automobile - Civic DX 1989 Hatchback. Red, 50 000km - perfect condition asking \$9000 - Joe 620-0053 Anytime after 4 p.m.

6 chair + table set: \$185; mattress: \$45; iron: \$25; plastic table: \$20; Rice cooker: \$55; IBM-XT Power Supply: \$65. 284-6544 evenings.

Return Ticket Montreal-Vancouver (female). Leaves Dorval February 15th, 3:00 p.m. Returns Sunday February 25th 12:30 p.m. Asking \$380.00 will accept best offer. Call Leslie 489-9669.

For Sale: electric typewriter - great condition only \$60.00. Also white IKEA closet - only

\$75.00 call 499-9116 & leave message.

For Sale: Beautiful Nikkor 135mm 1:3.5 AIS lens \$225 - call: 937-1773.

372 LOST AND FOUND

Lost: My Vision. If you've found my silver-framed glasses in plastic case please, please call 398-9197. Make my day. REWARD!

Reward: One lost white furry hat with two furry pom-poms. Lost 16 January on Upper campus. Great sentimental value. Don't let my ears freeze! Call 982-6567. Thanks.

Lost: unique brown leather belt with metal buckle of eagle at Phi Delta bash Saturday night. Great sentimental value. Reward. Call Melanie Rm. W509-1 398-6378.

Dark-Brown L.L. Bean Leather Jacket stolen from McLennan 3rd floor Sunday, Jan. 21st. Substantial reward offered for anonymous return. 982-3799.

Lost - Silver Ring one inch tall with decoration on Wednesday, January 17, around Leacock. Please call 933-3089.

374 - PERSONALS

Frosty says...

"Take care. Beware. And remember to shave your underarm hair."



GERT's: 10:30 p.m. You're tired but your friends want to stay. Don't want to walk home alone? Use the WALK-SAFE NETWORK!! McL. Lobby Mon - Thurs 10:45 p.m.

Roses are red, violets are blue, we're awake at 2:47 a.m. and so are you. Call McGill Nightline until 3 a.m. nightly, to talk about life in general or our horrible poetry - 398-6248.

A young good-looking interesting man seeks good-looking interesting young man. First-timer preferred. Photo, Phone or Address to L.P.R. P.O. Box 1504/Station H, H3G 2N4.

Do you read J.G. Ballard? If you sun-tan on the terminal beach, call me at 939-5576. Ask for Bryce.

To the bestest buddy in the whole world. Thanks for being you! Happy Birthday Elizabeth! I love ya! - C.

It's Here! Friday, January 26, Co-Ed K-D Tag Team Wrestling!!! Still time to enter, if you're demented enough!! For the truly sick, this Friday!!!

Would like to lose 20 lbs or more? Join a weight loss group. McGill Psychology Department. Men and staff welcome. Wendy, 482-9728.

Sebastien (3rd year Engineering). I made it

home alive Fri. Jan. 12th. I need your advice, I'm thinking of getting my hair cut. D.

383 LESSONS OFFERED

LSAT/GMAT - We offer weekend preparation courses for LSAT's and GMAT's. Course fees start at \$180. For information and a free brochure, call 1-800-387-5519.

Offering Russian Lessons - as well as Russian - English Translation Services - lessons given by Native Speakers - ask for Irena or Lena 486-6108.

385 NOTICES

Gays and Lesbians of McGill offers an information and counselling talkline. Call us with questions, problems, or just to talk. Phone 398-6822 or drop by Union 417, M-F, 7 - 10 p.m.

Lesbian/Gay studies group meets Thursdays, discussion group meets Fridays, both at Yellow Door (3625 Aymer) 17h00. Info 597-0363 (Bill).

Animals are suffering confinement and death in the hands of us humans. Help work to improve their fate. Meeting Jan. 29, 5:30 in rm. 108. Student Union. All Welcome. META 276-0914.

Red Herring. Scurry forth and submit keen stuff for the next issue at Union 406, 398-6816. Deadline Jan. 31st. Major Credit Cards accepted. No lentils please.

Thursday: Drink, dance and party at the Arts & Science Red & White Grad Ball - Friday March 23, 1990. Sheraton Centre. Tickets at Sadies' until March 16. \$38 per person. Table reservations on a first come first served basis.

Free Public Speaking Seminar - Learn to speak with confidence; Saturday, January 27, 10:30 - 1:30. Register now at the Students Society desk. Limited to 60 participants.

McGill Journal for Political Studies is calling for submissions: Deadline is January 29th. Drop off papers at Leacock 443, PSSA box.

• THINK ABOUT IT:

- You're broke from Christmas Vacation
- Yet you still have to pay your bills
- You need a flexible job that makes money
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Into Africa. This summer, safari off the beaten track. Slide presentation with wine and cheese. Thursday 25 January, 18h00, C.D.A.S. 3715 Peel. Information 287-1813.

The Sisters of Alpha Omicron Pi are pleased to present 3 events for Informal Rush '90. Jan. 23 (6-8 p.m.) "Choc. Full of Fun" and Jan. 25 (8 p.m.). Drop by and see what we're all about! (3587 University apt. #4)

UKRAINIAN New Years Eve dance. Jan. 27, 8:00p.m./Happy Hour 8:30 - 9:30 p.m. At 6250 12th ave., Rosemount - St. Sophie's Parish Hall, featuring VESELKA. Info: Kathrina or Tamara. 426-3890.

Getting Married? Start off on the right foot! McGill Chaplaincy's marriage preparation course - March 15, 22, 29 and April 5th evenings. No Charge. Call to register, 398-4104.

387 VOLUNTEERS

Are you Adventurous? Psychologist studying carefree people who've led exciting, impulsive lives. If you're the type of person who do anything for a dare, call 398-6109.

The Montreal Neurological Institute is looking for Healthy volunteers, over the age of 18 to participate in a research project concerning brain function. This may require up to two one-day visits for which you will receive financial compensation. Call 398-1996, mention that you are interested in volunteering.

Amnesty International



**This Saturday,
Jan. 27th in the
Alley**



Specializing in Black and Third World Books

Selected Titles:

Race to Fashoda: European Colonization/African Resistance in Scramble for Africa - David Lewis
Nicaragua: Unfinished Revolution - Peter Rosset

* (40% off both books)

1990 Calendars:
New Internationalist, Black History, Tools for Peace, Jazz, Blues & Others.

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(between Drummond & Stanley)
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student painters

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DAILY STAFF MEETING TODAY (17h00, Union B-03)

**73% chose Rio.
27% chose Vail.**



100% chose Sugarless Dentyne for fresh breath.

The ballots are in for the Sugarless Dentyne VAIL/RIO Sweepstakes. On January 31, 1990, 10 lucky winners will be given their choice of a fabulous trip for two to Rio de Janeiro or Vail, Colorado. Thanks to everyone that chose Sugarless Dentyne for fresh breath and good luck in the draw.

Dentyne
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Love it!
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